

**PEALE MEMORIAL
SURPASSES SULLY'S**

Both in Number and in Range the Show by the Famous Family of Painters Outdoes That of 1922

PHILADELPHIA—On April 11 there was opened at the Pennsylvania Academy of the Fine Arts an exhibition of more than 300 portraits painted by Charles Willson Peale, his brother James Peale, and his son Rembrandt Peale. It is most appropriate that the Charles Willson Peale memorial exhibition should be shown in the same galleries where the annual exhibitions of the Academy are hung because it was Peale who, in 1805, founded the Academy, the first art institute in America. He contributed to seventeen of its annual exhibitions.

Both in number and in range the display surpasses the Sully memorial show of last year. In the place of honor in gallery F is the vigorous full-length of the "Artist in His Museum" by Charles Willson Peale, showing himself as an old man lifting the curtain to his collection of specimens in natural history that gave the impetus to the founding of the Academy of Natural Sciences and the Smithsonian Institution. Above these are his portraits of all the famous military and political leaders of his time. This museum, with which was connected a school of drawing as early as 1791, was removed to Independence Hall and in the same room where the Declaration of Independence had been signed, Peale and his son Rembrandt were made directors at the founding of the Pennsylvania Academy, and George Clymer, a signer of the Declaration whose portrait by Peale is now exhibited, the Academy's first president.

The feature of the exhibition is the large number of studies and portraits of George Washington. Charles Willson Peale was a splendid draughtsman and his portraits are reputed never to have flattened so that his pictures of Washington, whom he knew well, are extremely valuable. On the other hand Rembrandt Peale began to idealize the portraits of Washington almost at once, largely influenced no doubt by his copies of Stuart, but he handled his pigments in a more modern manner so that the colors are now fresher than his father's. Charles Willson has three full-lengths of Washington besides busts in uniform and in civilian clothes. One was painted in 1781 and another very much like it is called "George Washington, on the Campus at Princeton after the Battle of Trenton."

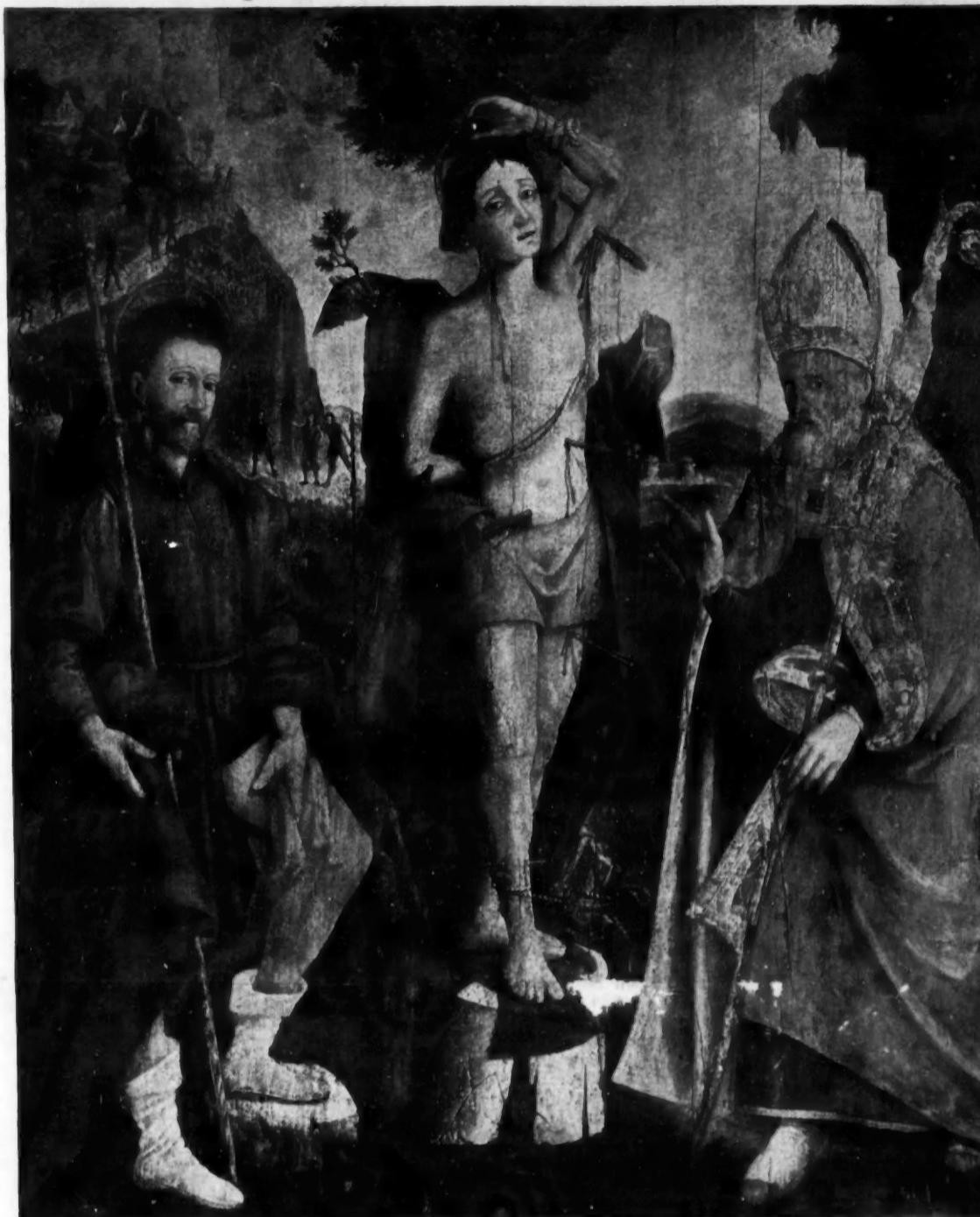
Of biographical and artistic interest is an early canvas painted in London when Peale was studying under his fellow Pennsylvanian, Benjamin West. It is of William Pitt, Earl of Chatham, and is done in the old manner on a brown base showing Pitt draped in a Roman toga. It was painted for a group of gentlemen in Virginia who made up part of the purse for his expenses. Many famous names are attached to Peale's canvases, which give us the only likenesses in existence of some of our early patriots. Robert Morris, Benjamin Franklin, John Vaughn and Francis Scott Key are among those from civil life. Among the military leaders are John Paul Jones, Chevalier Gerard, General Samuel Mifflin and his family, the first governor of the state, Thomas Johnson (1777-1779), and Governor Thomas McKean and his wife and children.

James Peale holds a more humble place in the exhibition as his best work was done in miniature but there is here a representative showing of his portraits of the leading citizens of Philadelphia of a century and more ago.

But the portraits of Rembrandt Peale, firm and strong in treatment and color after the new school of Lawrence and Sully which he followed, show an imposing list of names. Besides several studies from life of Washington, he painted the most familiar one of Martha Washington, and later, Presidents Monroe and Jackson, and Chief Justice Marshall. On one of his trips abroad he painted Jacques Louis David and Jean Antoine Houdon in Paris. In portraiture Rembrandt Peale was very successful in catching the subtleties of character exemplified especially in the two splendid likenesses of James Horatio Watmough and his wife, of Richard Peters, Jr., and Andrew Caldwell Mitchell.

The exhibition will continue until May 9.—Edward Longstreth.

A French Interpretation of the Martyrdom of St. Sebastian



"THE MARTYRDOM OF ST. SEBASTIAN"

FRENCH SCHOOL OF THE XVth CENTURY

Reproduced by courtesy of M. Jean Charpentier, of Paris.

**LUXOR DISCOVERIES
VASTLY OVERRATED**

Travelers Returning to London Say Relics Previously Found are Greater in Age and in Value

LONDON—Travelers returning from Luxor convey to us the uncomfortable conviction that a vast game of bluff has been played upon us in relation to the recent discoveries, which, by means of a journalistic campaign, have been given a prominence hardly justified in view of earlier archaeological finds.

According to report, the Cairo Museum is replete with relics of a similar type though of far earlier date, while tombs no whit less elaborate and decorative than Tut-anhk-Amen's have for some time been excavated and with their mummied rulers *in situ*, been open to view. Archaeologists on the spot are apparently divided between amusement and annoyance in regard to the publicity conferred upon a discovery of minor importance as compared with that of VIIth Dynasty relics.

The Carnarvon "finds" do no more than add to the Museum a number of XVIIIth Dynasty antiquities of a kind identical with that of which it possesses innumerable examples. —L.G.S.

Bonnie McLeary in the Movies

Bonnie McLeary is the latest artist to appear in moving pictures. Films showing her modeling in clay have been displayed in various American cities and will soon be seen in the West Indies.

Sorolla's Son Sails for Paris

Joaquin Sorolla y Garcia, son of the painter Joaquin Sorolla y Bastida, sailed for Paris April 10 on the *Aquitania* after spending three months in New York.

This painting, which at one time formed part of an altar piece, is a unique representation of Saint Sebastian in French art of the XVth century. Extremely rare, it is of signal interest both historically and artistically. Painted in egg and oil on a wood panel, the style is slightly Italian, authorizing its attribution to the XVth century in the years subsequent to Jean Fouquet's travels in Italy and to the studio in which that painter, with his two sons, worked and died at Tours; that is toward 1480. The essentially French character of this work, whose figures are half life-size, may be read in the attitudes, faces and costumes, as also in the details of the landscape, notably in the architectural style of the houses, as well as in the general balance of the composition and in the colors, which recall the illuminations in the celebrated "Book of Hours" by Fouquet at the Museum of Chantilly.

**King's Statue 5,200 Years Old
Found in Chaldean City of Ur**

PHILADELPHIA—A headless statue 5,200 years old has been unearthed in Mesopotamia by the joint expedition of the University of Pennsylvania and the British Museum, according to a report received by Dr. George B. Gordon, director of the University Museum. The statue was found while unearthing the Ziggurat gate on the site of Ur of the Chaldees.

It is a diorite statue of Enannatum, King of Lagash, who reigned in 3,200 B.C., and is said to be one of the oldest in existence. The statue is covered with historic inscriptions.

A golden statuette believed to be that of the goddess Ishtar and numerous gem-studded gold ornaments were found in a cache between the floor of the temple laid down by the Persians and an earlier floor put in place by King Nebuchadnezzar.

**PHILADELPHIA MAY
LOSE BIG ART GIFTS**

McFadden Collection Will Go to Metropolitan; Elkins, to Heirs, if Museum Is Not Built in Time

PHILADELPHIA—By the wills of George W. Elkins and John Howard McFadden the city was left art collections valued at several millions on condition that they be properly housed within a specified time. There is a growing possibility, or even a probability, that one or both of these collections will be lost to the city.

The McFadden collection will not become city property until the completion of the new Art Museum, or of a wing suited to the "dignified" display of the paintings. Furthermore, unless the Museum or a wing is completed within seven years from the date of Mr. McFadden's death on February 6, 1921, the collection will be offered to the Metropolitan Museum of New York.

The terms of the Elkins will are more drastic, designating October 23, 1924, five years after Mr. Elkins' death, as the time limit. The art works will revert to the heirs of the other Elkins property if the Museum is not ready to house them within the time specified.

Meanwhile, little or no progress is being made on Museum construction. Dorothy Grafly, in the *North American*, says:

"The acropolis at the terminus of the Parkway is still a dream; one might almost call it a nightmare, in the light of recent investigations. The progress of actual building construction is at a standstill. A few prophetic rocks, a few steel girders, and the story is told—to date."

**SOLDWEDEL DEPICTS
CALIFORNIA SCENES**

Versatile Architect and Decorator Catches the Spirit and Color of the Far-Western Landscape

Frederic Soldwedel, who is well known in New York as an architect and decorator as well as a business man, is giving his first exhibition of another phase of his many artistic activities, that of a painter in water colors, at Kipps, Ltd., 671 Lexington Ave., where fifty of his pictures painted in California last year are on view through April.

Mr. Soldwedel's training and practice as an architect (he was with McKim, Mead & White for five years), has had much to do with his ability as a draughtsman but better than that he is not afraid of color, a most desirable qualification when sitting down to paint the alternatingly flamboyant and delicate tones of the California landscape. He could see that the outdoor chime of bells in one of the old mission buildings were green in the shadow of the hot sunshine, and green they are in the picture called "Still Bells." Again, in "Soundless Walls," he saw one of these mission façades a blaze of pale yellow and crimson against a steel-blue sky. And in the "Black Hot Sun" he shows cactus and mountains in such hues against a purple-and-red sky.

The cactus interested Mr. Soldwedel deeply, and he has painted it as he saw it with little regard for the conventional representations as in the "Sentinel of the Desert," which stands as a dull red profile against a background of desert and empty, scorching sky. Once a cactus plant suggested a wartime reminiscence to him in its sturdy solidity and so he painted this particular one in black and white tones calling it "The Black Watch," after the famous British regiment of that name.

That gentler phases of the California landscape appeal to him is to be seen in the lovely scheme of white, violet and blue called "The White Tree, Banfield," and the delicate combination of forms in gray, green and violet entitled "Eucalyptus Tree." There are both artistic pleasure and stimulation of spirit in seeing water colors like these of Mr. Soldwedel's.

New Landscapes by Charreton

This is the fourth year in which the Dudensing Galleries have held an exhibition of landscapes by Victor Charreton, and this year there seems to be greater variety of treatment than in any of the previous shows.

Charreton has always been successful with daringly brilliant color; in these pictures he proves that he can handle subdued tones, twilight and shadowy effects with equal power. Such a painting as that of blossoming apple trees in a faint mist that does not rob the green background of its freshness appeals through its arrangement of a few colors that have in the main the same tone value.

"Summer Night" is enveloped in a dusky blue. Its house with sloping roof, a haystack on a level stretch of grass, and the dark sky beyond are handled simply, without even the customary lighted window or glint of moonlight to strengthen the effect. "The Curé's Garden, Morning Frost," is strong in contrasts, its white misty atmosphere being insufficient to veil the dark tree trunks. This is an example of how Charreton can pack his gray or white tones with color, particularly the pale opalescent tints with which he is so successful.

There are many garden paintings, masses of flowers in the sunshine, and some of his flaming autumn scenes. In a snow subject, "Le Disque," he proves his originality in painting snow in shadow. The pictures will be on view until April 28.

Contemporary Americans

A group of paintings by contemporary Americans, shown at the Montross Galleries, includes the work of a dozen or more artists. Gari Melchers' arrangement of marigolds and a black tray against a bright green background is alluring because of the lustre and depth of its color.

Allen Tucker's handling of a heavy impasto gives a swing and movement to his high-keyed landscapes, while the grayed tones of William J. Glackens' harbor scene, "Charenton," are brushed in smoothly, with a flat effect, so far as individual objects are concerned,

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which does not prevent the picture as a whole from having depth.

Arthur B. Davies depicts nude figures against a broad background of ingratiating olive tones in his "In Praise of Green." Paul Dougherty's marine incorporates a ledge of rocks that is painted with solidity and strength. Henri Burkard is represented by a flower painting, Kenneth Hayes Miller and Walt Kuhn by paintings of women's heads, and Maurice Prendergast by a small painting of one of his favorite figure groups. Bryson Burroughs' "Pluto and Proserpine," Horatio Walker's "Sow and Pigs," H. Varnum Poor's landscape and Charles E. Prendergast's painted wood panel complete an attractive group.

Barrymore as Hamlet

A bronze portrait bust of John Barrymore as *Hamlet* by Sudbinin, the Russian sculptor, is on view in the Scott & Fowles Galleries for two weeks. The work is rather larger than life-size and is remarkable in combining a really marvellous portrait and an undoubted *Hamlet*.

As a portrait the bronze is extraordinarily like the original in the striking hair, eyes, nose and slightly uneven mouth. As Barrymore in *Hamlet* it is equally convincing, the nervous intensity he put into this character being set down with a realism that is a great compliment to the sculptor's feeling for character. Whether the spectator looks at the head full-face, in profile, or from the rear, he is impressed with the vividness of the likeness and of the character and also of the superb modeling that has changed bronze into the semblance of life.

Lowenbein Has Two Exhibits

The Lowenbein Gallery is showing reproductions of pictures that won the Shaw prize at the Salmagundi Club in the years 1908 to 1922. The artists represented are Paul Cornoyer, Gifford Beal, F. Luis Mora, William J. Aylward, William J. Hayes, W. Granville Smith, Charles Rosen, Howard Giles, Daniel Garber, Bruce Crane, Henry B. Snell, Ivan G. Olinsky, George Elmer Browne, Edmund Greacen and George Pearce Ennis.

An exhibition of landscapes in water color by Giuseppe Trotta, who is particularly known for his portraits, is being shown until April 27. A number of pleasing fall and winter subjects include "October Evening," "Winter on the Farm" and "The First Snow."

SALMAGUNDI CLUB HAS ANNUAL SHOW

John F. Carlson, Auerbach-Levy, J. Olaf Olson and Hanson Booth Win Prizes—233 Pictures Shown

With 233 pictures in water color, pastel, etching, lithograph, crayon and pencil, the annual exhibition at the Salmagundi Club is not only extensive, but decidedly good.

Four \$100 prizes were awarded. John F. Carlson won the Samuel T. Shaw water-color prize with his "Icebound Mill." The Shaw etching prize went to William Auerbach-Levy for his "Talmudists," the Joseph Isidor water-color prize, to J. Olaf Olson for a view of the cloisters of "Santa Maria Novella," and the Isidor prize for the best drawing, to Hanson Booth for a view of lower New York called "The City."

Drawings are a feature of the exhibition, notably Corwin K. Linson's group of careful studies, "Circus Animals at Sea"; Carle Michel Boog's group of heads of "Turkeys," George Pearse Ennis' "Bucknam Head," and George Wright's "The Widow." George Senseney shows a wood block print in colors of the head of King Tut-ankh-Amen which makes a nice note on the wall.

There are about 150 water colors in the show. Among these of special note are Lester D. Boronda's glowing "Isles of Rose," Joseph Lauber's precise view of "Mystic Connecticut," G. Glenn Newell's "In Winter" in which white cows with blue patches of hair roam before a delightfully toned hayrick, and John William Fenton's still life, "An Old Brocade." H. A. Vincent's "An Old Coaster" is an ingratiating piece of pure wash painting. John Alonzo Williams has three marines of the same bit of Cape Ann, while Edmund Greacen shows four of his delicate figure studies. Beneath the late James Parton Haney's "Fish Houses at Ogunquit," a charming study, is a memorial palm.

William Ritschel's "Rain Storm" sweeps over an empty, tossing sea full of darkling shadows, Oscar E. Berninghaus has a brilliant group of cowboys and Indian spectators in "Along the Wire Fence," Frank Hazell shows the façade of Nassau Hall that all Princeton men must admire, and Harry De Maine has a sparkling atmospheric view of "The Brook." H. Vance Swope's "Under the Trees" makes a nice bit of color, and William Starkweather's "Nude" attracts both by its composition and the modeling of the figure. Spencer Nichols' "Two Japanese Girls" is a departure from his usual vein but handsome in composition and color. C. R. Patterson has an unusually fine ship picture, "In the Dol-drums," and H. G. Plumb, an amusing view of city backyards called "Snow at the Back Door."

The show will continue until April 25, the galleries being open on Sunday afternoons.

More of Hassam's Water Colors

A group of forty water colors by Childe Hassam that have never been shown in public before are hung in one of the rooms at the Scott & Fowles Galleries and are easily quite the best pictures Mr. Hassam has shown in this medium for a long time.

Every kind of a subject here he has done before but never so brilliantly nor with such crisp handling of his wash. Two typical examples of his interest in homely village store fronts or little country hotels are here in the studies made at Phoenicia, N. H., in which he makes the spectator feel the lovely faded colors and the rustic atmosphere of such places.

Of his landscapes "The Knolls, N. H." and the "Rum Cherry Tree" are exquisite in atmosphere, the tree with this provocative title standing on the crest of a sunny hill against a showery looking blue sky. There are only two shore scenes, but of these the "Bass Rocks Bass Float" is unusually effective in the

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Stevenson's Island Pictured

John W. Bentley is exhibiting at the Artists' Galleries a number of paintings of the South Seas, particularly of Robert Louis Stevenson's island of Upolu. The author's grave on top of Mount Vai, his home "Vailima" at the foot of the mountain, and his favorite swimming hole are subjects which will be dear to the lover of Stevenson.

The pictures are full of the color of the tropics and include a variety of subjects, such as the flaming hibiscus flowers, moonlight on the native villages, "Treasure Island," which is Oahu Island of the Hawaiian group, and the ships that ply between the islands. The exhibition lasts until April 23.

Rousseau's Sporting Dogs

Percival Rousseau is giving his annual spring exhibition of "portraits" of famous pointers and setters in the John Levy Galleries, his pictorial kennel including eighteen canvases.

Mr. Rousseau has long been known as the leading painter of dogs in this country and once again he shows his superiority in this field and also his talent as a landscape painter of distinction, notably in the long panel called "North Carolina." In this the dogs are secondary to the charm of the wide vista of meadowland partly covered with sun-bleached grass and blue hills in the remote distance.

Among the best of this year's paintings are the pictures of the two fine setters Flag and Queen in the "End of a Perfect Day"; of Jimmie de K. and Rap in "Pointers," his most striking composition, and of Queen and Solo in "Perfect Work," the landscape in which the two black-and-white setters are ranging being admirable in its poetic realism. "Jimmie de K." in deep russet undergrowth is one of the handsomest portraits in this group and "Rousseau's Bob" is another striking dog, admirably painted.

Miss Howell Paints Orchids

At the Ehrich Galleries there is an exhibition of paintings of orchids by Felicie Waldo Howell in specially designed frames by Brainerd B. Thresher which has been arranged by Mrs. Ehrich. The flowers are from a very remarkable Boston collection and their exquisite and fragile beauty is an admirable subject for Miss Howell, who excels in refinement of line and suggesting delicacy of texture.

The frames by Mr. Thresher are very fine and accomplish the difficult task of being beautiful in themselves without drawing the eye away from the picture. Cypress is the wood chosen and the grain is allowed to show through the thin layer of gold or silver. The carving is simple but original in design and preserves a flat effect. Mr. Thresher is showing some handsome screens carved in the same wood.

[Other exhibition reviews on page 7]



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THE DIVINE SARAH WAS ART PERSONIFIED

Paradoxical Personality of the Actress Who Toyed with Painting and Sculpture Is Explained

PARIS—The circumstance that she toyed with painting and sculpture is not the only reason for recalling the memory of Sarah Bernhardt in these columns. This remarkable woman was responsible, when all is said, for the creation of very little art, one way or another. She was chiefly associated with second-rate works and contributed in no wise to the raising of the standard of the theatre. She leaves no influence behind her.

She was not even a very able actress. In fact, did she ever act? On the stage she was content to be herself. She did not assume any part; the parts assumed her. For this reason her fellows found it very difficult to act with her and first-class actors would not condescend to do so. She was a woman who never, whether on the stage or off it, would take a cue. It was not only that she would not follow any one's lead—she simply could not. As everyone who has seen her knows, when she appeared, everything was eclipsed. The entire interest of the scene was centered in her. There was no stage, no play, no author—there was her imperious and imperial personality. She dominated not by the superiority of her talent as an actress,

but by the supremacy of her personality as a woman.

She was a case unique. She did not serve the stage. The stage served her; it served to set her off, like an altar for an idol, a shrine for a goddess.

Her judgments in art and life were often questionable, yet—and this is where the paradox of her personality comes in—in herself she was taste and art. More, she was distinction embodied. To this distinction she owed her popularity, greater than in her own, in Anglo-Saxon countries, where her talents could not even be appreciated at their proper worth, where her idiom was often not understood. She won Anglo-Saxons by the sheer force of her commanding unreality—not in her case diminished vitality, but an increase of it—that unreality which is more charming to Anglo-Saxons than to Latins who prefer truth to myth, whereas Northerners of course prefer myth to truth.

They thought that in her they admired the French woman. But Sarah Bernhardt was far more universal, for in her decorative, histrionic, shadowed way she formed an archetype in whom they were, in their subconsciousness, reminded of Joan of Arc and Cleopatra, Queen Elizabeth and Titania, of heroines and of goddesses, of history and of lore. —Muriel Ciolkowska.

Chicago Art Talks Broadcast

CHICAGO—It is estimated that between 1,000,000 and 2,000,000 people listened to speeches by Secretary Charles H. Burkholder and Vice President Frank G. Logan of the Art Institute which were recently broadcast from the Institute.

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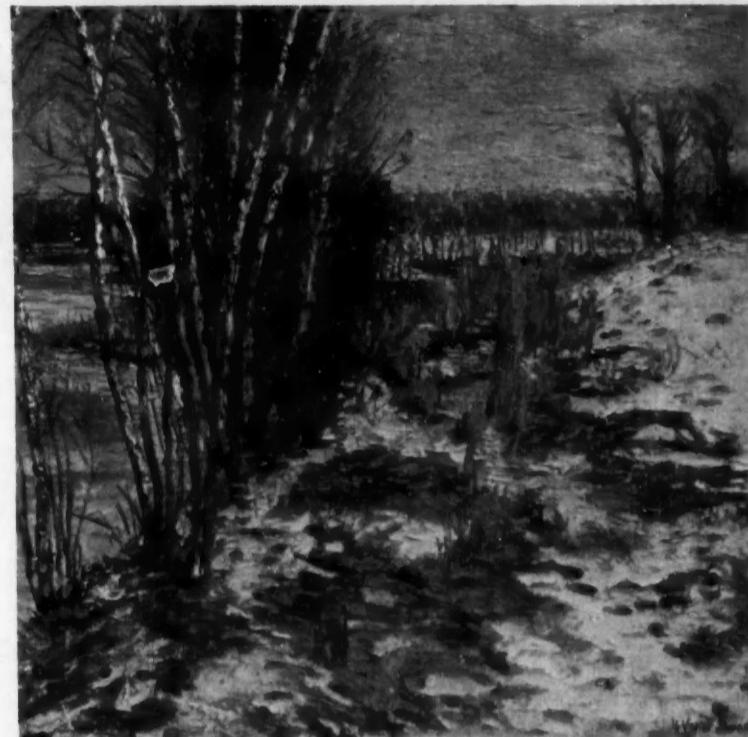
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MILLET MEMORIAL OPENED AS MUSEUM

Two Artist Apostles of the Great Painter Restore House at Barbizon Where He Did Last Work

PARIS—In the histories of painters there is none whose posthumous success has been so great in contrast with the difficulties which he experienced in obtaining recognition in his lifetime as that of Jean François Millet. It is told that Diaz came to Paris with pictures by Millet in the hope of raising needed funds and that when he returned with fifty francs and supplies for the larder, Millet exclaimed:

"How I wish we could do as well again."

Millet had friends among his colleagues, however, and Corot was one of them. Now, after almost half a century, the house which he occupied at Barbizon has been restored by two artist apostles at their own expense and opened to the public as a memorial. These artists are André Douhin and M. H. Pontoy.

From members of Millet's family and from others in Paris and other parts of France objects which Millet used have been gathered.

PICTURES by OLD MASTERS



Phillip Wouverman
1619-1668

PAUL BOTTEWIESER
BERLIN, 5 BELLEVUE STRASSE
Opposite The Hotel Esplanade
FRANKFORT O/M.,
16 FRIEDBERGER ANLAGE

Old Masters

of the

Early English School, Primitives of the Italian and Flemish Schools and 17th Century Dutch Paintings

Exceptional opportunities of making private purchase from historic and family Collections of Genuine Examples by the Chief Masters in the above Schools can be afforded to Collectors and representatives of Museums

by

ARTHUR RUCK

Galleries: 4, BERKELEY STREET, PICCADILLY, LONDON, W. 1.

Israels' Son Paints in India

AMSTERDAM—The son of Josef Israels, Isaac Israels, whom his father considered more talented than himself, has brought back an interesting collection of pictures painted in India which have been on display in Amsterdam, Utrecht and other Dutch towns.

SALOMON SALE, TOTALING \$1,292,847, THIRD LARGEST IN AMERICA

Duveen Bros., Edwin A. Shewan and T. R. Williams Make Highest Bids—First-Named Pay \$41,000 for a Fragonard Painting

Reaching the total of \$1,292,847.50, the third greatest amount for a sale of works of art in the history of the United States, the dispersal of the collection of objects chiefly of the Italian Renaissance and the French XVIIth century which constituted part of the estate of the late William Salomon took place at the American Art Galleries on April 4, 5, 6 and 7. The largest bids were \$101,000 for three Urbino vases by Orazio Fontana, \$41,000 for a Fragonard, \$65,000 for four fauteuils and a canape, and \$52,800 for three sets of inlaid carved walnut stalls of the Italian Gothic period, the bidder in each case being Duveen Brothers; \$45,000 for a marble bust of Mme. de Wailly by Pajou and \$44,000 for two marble groups by Pajou, these bids being made by H. A. Crawford, and \$52,500 for four tapestries illustrating the triumphs of Scipio Africanus the Elder, purchased by T. R. Williams. The sale was exceeded in value only by that of the collection of the late Charles T. Yerkes in 1910, which brought \$2,207,866, and that of the M. C. D. Borden collection in 1913, which yielded \$1,608,000.

Bids for the mansion which Mr. Salomon had occupied at 1020 Fifth Ave. and which had contained his costly collection of art were invited at the last session of the auction by the auctioneer, Thomas E. Kirby, who announced that the upset price was \$900,000, but none was forthcoming.

The sale was attended by many wealthy art collectors and all the leading dealers. The items which brought the highest prices and the purchasers were:

17—Renaissance gilded silver covered coupe, Augsburg style; Henry Symons.....	\$510
20—Gilded silver standing coupe, Renaissance style; Henry Symons.....	\$600
24—Two covered standing coupes, Renaissance style; Henry Symons.....	\$880
26—Two repoussé silver beakers, Holland, 1610; Carl Freund.....	\$680
30—Two silver altar candlesticks, Italian Renaissance; A. J. Kobler.....	\$520
36—Two silver plated candlesticks, Italian, XVIIIth century; H. A. Crawford.....	\$620
99—Eight lengths of rose red velvet, Italian, XVIIth century; J. Chein.....	\$1,175
101—Twelve lengths of crimson brocatelle, Italian, XVIIth century; Carl Freund.....	\$1,600
103—Chiseled cuivre doré table clock, Italian Renaissance; Henry Symons.....	\$510
225—Two turquoise green Sévres jardinières mounted in cuivre doré, 1780; H. A. Crawford.....	\$1,200
231—Lavender pink porcelain Saxe garniture mounted in cuivre doré, three pieces; XVIIth century; Elisha Walker.....	\$1,230
233—Saxe porcelain clock mounted in cuivre doré, Paris, Louis XV period; H. A. Crawford.....	\$4,100
243—Urbino ware dish, "The Taking of Troy" after Raphael, Venice, 1540; Duveen Brothers.....	\$6,400
244—Tribute Urbino basin, "The Gods of Olympus" after Raphael, attributed to Orazio Fontana, XVIIth century; Hugo Blumenthal.....	\$5,500
245, 246 and 247—Urbino faience vase and two Urbino baluster vases, Orazio Fontana, c. 1545; Duveen Brothers.....	\$101,000
258 and 289—Douce groups, "Satyr, Sportive Cupid and Infant Faun" and "Wood Nymph, Sportive Cupid and Infant Faun," Clodion; C. Filippo.....	\$2,000
291—Marble bust of Mme. de Wailly, Pajou, 1789; H. A. Crawford.....	\$45,000
294—Marble statuette, "Mercury Attaching His Heel Wings," Pigalle; H. A. Crawford.....	\$7,500
296 and 297—Marble groups, "Satyr and Bacchic Infant" and "Bacchic Wood Nymph and Infant," Pajou, 1778; H. A. Crawford.....	\$44,000
313—Cuivre doré cartel, Imbert, XVIIth century; P. W. French & Co.....	\$3,000
320—Two bronze and cuivre doré candelabra, Feuchère, XVIIth century; H. A. Crawford.....	\$12,200
323—Two crystal candelabra mounted in cuivre doré, Italian Renaissance; P. W. French & Co.....	\$3,000
324—Two crystal candelabra mounted in cuivre doré, Italian Renaissance, P. W. French & Co.....	\$3,600
327—Two crystal candelabra mounted in cuivre doré, Italian Renaissance, Emile Feffercorn.....	\$3,800
329—Two bronze and cuivre doré candelabra and pedestals, after Clodion; E. F. Albee.....	\$4,200
327—Four silver and rock-crystal lustered wall appliques, Louis XIV period; H. A. Crawford.....	\$2,800
328—Silver chandelier, Louis XIV period; H. A. Crawford.....	\$6,300
329—Two cuivre doré wall appliques, Louis XVI period; H. A. Crawford.....	\$3,800
342—Cuivre doré and rock-crystal chandelier, Louis XVI period; H. A. Crawford.....	\$9,300

PAINTINGS

344—Triptych of the Crucifixion, (over all, 8½x10¾), Flemish school; James C. Brady.....	\$1,000
345—Triptych, Madonna and Child with saints, (over all, 14x18¾), Italian school; Kleinberger Galleries.....	\$525
346—Triptych, Madonna and Child with saints, (over all, 24x22), early Italian school; E. Walker.....	\$675
347—"The Passion of Christ," (three scenes, 10x27¾), attributed to Giotto, Florentine school; Kleinberger Galleries.....	\$600
348—Virgin martyrs, three medallions (over all, 14¾x57½), early Flemish school; Mr. Seaman, agent.....	\$1,050
349—"The Rest on the Flight into Egypt," (34x9¾), Herri Met de Bles, ("Civetta"); James C. Brady.....	\$2,500
350—"The Annunciation," (34x9½), Herri Met de Bles ("Civetta"); James C. Brady.....	\$2,500
351—Triptych, "Christ on the Cross," (over all, 25x21½), Florentine school; Kleinberger Galleries.....	\$3,000
352—Madonna and Child with saints and angels, (23x18½), attributed to Pietro Lorenzetti; Miss A. L. Gerry.....	\$600
353—"Coronation of the Virgin," (30x21), school of Orcagna; René Gimpel.....	\$550
354—Madonna and Child with saints, (21½x29½), Veronese; Julius Chein.....	\$4,000
355—Portrait of a lady, (20½x9), Bartholomew Bruyn; M. L. Erstein.....	\$500
356—Portrait of a gentleman (20½x9), Bartholomew Bruyn; M. L. Erstein.....	\$1,000



URBINO FAIENCE VASE By FONTANA
One of three brought by Duveen Brothers for \$101,000.



"Mlle. COLOMBE AS VENUS"
By FRAGONARD
Bought by Duveen Brothers for \$41,000.

Marbles by Pajou Bring High Prices as Does Set of Four Tapestries—Collector's Mansion Offered for Sale but No Bid Made

653—Inlaid hare wood poudreuse, Louis XVI period, attributed to David Roentgen; Emile Feffercorn.....	\$5,100
667—Two acajou tables mounted in cuivre doré, Louis XVI period; Christopher Martin.....	\$8,000
669—Acajou writing table mounted in cuivre doré, Paris, F. Rubestuck; Elisha Walker.....	\$5,200
671 and 672—Two inlaid tulip and king wood cabinets mounted in cuivre doré, Paris, P. H. Mewesent; W. Calvert.....	\$7,200
674—Inlaid tulip wood writing table mounted in cuivre doré, Paris, L. Platz; Elisha Walker.....	\$5,400
676—Inlaid tulip and satin wood cabinet mounted in cuivre doré, Paris, J. F. Leleu and Gouthiere; Raymond Carter.....	\$14,000
679—Inlaid tulip and king wood commode mounted in cuivre doré, Louis XVI period; Elisha Walker.....	\$4,000
687, 688, 689 and 690—Two carved and gilded fauteuils, two window banqueting, four carved and gilded love seats, all with Aubusson tapestry, Louis XVI period; Wm. Calvert.....	\$22,500
691, 692 and 693—Four carved and gilded fauteuils with Beauvais tapestry woven for Marie Antoinette, two carved and gilded fauteuils with Aubusson tapestry; carved and gilded canape with Beauvais tapestry woven for Marie Antoinette, Louis XVI period; Duveen Brothers \$65,000	
697—Ivory inlaid tulip wood table mounted in cuivre doré, Louis XV period; Emile Feffercorn.....	\$15,000
698—Inlaid tulip wood commode mounted in cuivre doré, Louis XVI period; Elisha Walker.....	\$9,200
700—Inlaid tulip and hare wood commode mounted in cuivre doré, Louis XVI period; Miss Louise Lord.....	\$4,400
701 and 702—Two inlaid king and tulip wood commodes mounted in cuivre doré, Louis XVI period; H. H. Parke, agent,.....	\$13,000
703—Inlaid tulip wood writing cabinet mounted in cuivre doré and Sévres porcelain, Paris, J. L. Cosson; William Calvert.....	\$6,000
713—Carved and gilded Vernis Martin sedan chair, French, XVIII century; Elisha Walker.....	\$4,000
715A and 715B—Two carved and gilded tables; Miss Louise Lord.....	\$4,000
722—Sculptured walnut sacristy cabinet, Italian, XV century; Edwin A. Shewan.....	\$6,500
757, 758 and 759—Three sets of inlaid carved walnut stalls, Italian Gothic; Duveen Brothers.....	\$52,800
762—Carved and gilded velvet brocaded canopy bed, Louis XVI period; William Calvert.....	\$6,300

New York Auction Record

EARLY AMERICAN FURNITURE

Anderson Galleries, April 4 and 5—Early American furniture and other objects collected by Henry W. Lanier and others; total, \$12,860.50 for 364 numbers. The more important items:

317—Tall birch and maple secretary, American, about 1800; Mrs. C. L. Fleischmann.....

Art Sales and Exhibitions

AMERICAN ART GALLERIES (Madison Avenue, block 56th to 57th Streets.) April 16, evening—Japanese prints and drawings, inros and netsuke, catalogued by the expert, Frederick W. Gookin, of Chicago, and consigned by Bernard Welby, Esquire, of London, England; Arthur Erlanger, Esquire, of New York City, and a well-known Philadelphia private collector; among them, choice impressions of well-known favorites by Hokusai and Hiroshige, an exceptionally fine diptych by Gokyō, a set of twelve depicting "Women's Work in the Silk Industry" by Utamaro, and the much-admired half-length portrait of Naniwa-ya O Kita by the same artist; superb modern color prints by Charles W. Bartlett and the original drawings by Japanese artists, more especially those by or attributed to Hokusai. On free view from April 12.	\$250
323—Iron treasure chest, XVIth century; J. Webb.....	\$230
342—Five interior doors from Morris Manor house, Morrisania, about 1800; Porter La-selle.....	\$775
415—Bronze mortar, Italian, XVIth century; Duveen Brothers.....	\$10,000
416—Bronze inkstand, Venetian, XVIth century; R. Lehman, agent.....	\$1,700
417—Bronze group, "Female Satyr with Infant" Riccio; W. W. Seaman, agent.....	\$9,000
418—Bronze wine cooler, Paduan, XVIth century; Lewis and Simmons.....	\$750
419—Bronze statuette, "David Standing on the Head of Goliath," Bellano; Duveen Brothers.....	\$10,100
420—Bronze inkstand, Venetian, XVIth century; R. Lehman, agent.....	\$1,700
421—Bronze incense burner attributed to Riccio; W. W. Seaman, agent.....	\$11,500
422—Bronze group, "Hercules, Deianira and Nessus," De Vries; Miss R. H. Lorenz, agent.....	\$15,500
423—Bronze group, "Hercules Slaying the Nemean Lion," workshop of Da Bologna; Miss H. H. Lorenz, agent.....	\$20,500
424—Bronze lamp attributed to Pietro Tacca; P. W. French & Co.....	\$2,000
425—Bronze group, "Hercules and Caucasus," attributed to Da Bologna; Miss H. H. Lorenz, agent.....	\$800
426—Bronze group, "Prometheus and Prometheus," workshop of Da Bologna; Miss H. H. Lorenz, agent.....	\$1,000
427—Bronze incense burner attributed to Riccio; W. W. Seaman, agent.....	\$11,500
428—Bronze group, "Prometheus and Prometheus," workshop of Da Bologna; Miss H. H. Lorenz, agent.....	\$1,000
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450—Bronze group, "Prometheus and Prometheus," workshop of Da Bologna; Miss H. H. Lorenz, agent.....	\$1,000
451—Bronze group, "Prometheus and Prometheus," workshop of Da Bologna; Miss H. H. Lorenz, agent.....	\$1,000</

Saturday, April 14, 1923

THE ART NEWS

5

Duveen Brothers

PAINTINGS
PORCELAINS
TAPESTRIES
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**BRITISH MUSEUM
TO CONTINUE FREE**

Plan to Charge Admission Roused
Great Opposition — Bumpus
Criticises English Museums

LONDON—The attempt to charge for admission to the British Museum has failed ignominiously, after a storm of opposition from all sections of the community. To Muirhead Bone must be given a large share of credit for foiling the fell designs of the Chancellor of the Exchequer, while to such litterateurs as Bernard Shaw, Galsworthy and Cunningham Graham must be likewise attributed no small measure of appreciation for the part which they took in ventilating the vexed question in the press.

Meanwhile, the London County Council remains adamant in its decision to deprive the Whitechapel Art Gallery of its grant, so that unless some public-spirited individual be forthcoming to finance it, it will not alone have greatly to cut down the period during which it opens its doors to the East-Enders, but also restrict its educational work as a whole very considerably. At present it is holding one of the most truly up-to-date exhibitions in London, one that demonstrates the tendencies of modern British art more sympathetically than we are accustomed to find among shows far more pretentious.

Your American educationalist, Professor Hermon Carey Bumpus, has met with much appreciation over here in connection with his criticism of our museums. There has, of course, been on foot for a long time a certain movement in the direction of rendering these more live.

The English way of taking pleasures sadly has probably a good deal to do with our habit of divorcing our museums from our every-day interests and rendering them like so many dull chapters from an uninspired textbook. We should not feel as if we were improving our minds if we were amused at the same time. But the professor has been impressing us with the fact that a museum should react to current events and have something to say on their relation to those of the past, changing their exhibits constantly as occasion demands. We are beginning to believe him. —L. G.-S.

**Harpignies' Works Are Shown
in New Illustrated Catalogue**

LONDON—Following the custom inaugurated in 1909 of issuing illustrated volumes of the works of men exhibited in the French Gallery, 120 Pall Mall, Wallis & Son have just published a handsome illustrated catalogue of the exhibition of the pictures of Henri Harpignies which were shown at the French Gallery during last February.

The new work, which was preceded by volumes on the brothers Maris, Raeburn, Mauve, Bosboom, Israels, Fantin-Latour and Lhermitte, contains a sketch of Harpignies' life, an admirably reproduced photograph of the great French landscape painter in his old age, and twenty reproductions in photogravure of as many pictures that were in the show which included ninety-seven in all, paintings, water colors and black-and-whites.

Among the paintings reproduced are the early figure picture "L'Ecole Buissonniere," the lovely landscapes "La Loire," "Les Oliviers à Menton," which was in the Salon of 1907; "Le Ruisseau," in the Salon of the preceding year, and "La Rue de la Ferme."

Twenty Sales at Grand Central
In the first three days of this week the Grand Central Galleries sold the paintings, "Girl Sewing" by F. C. Frieseke, "Morning Haze" by Edmund Greacen, and "Playmates" by E. H. Potthast, and these bronzes: "Frieuse" by Malvina Hoffman, "Sunbeam" by Bessie Potter Vonnoh, three copies of Harriet Frishmuth's "Speed," three works by Mario Korbel including his "Kneeling Figure," four by Anna Vaughn Hyatt, and one each by Chester Beach, John Gregory, Robert Aitken, F. W. MacMonnies and Lucy Perkins Ripley.

Women Artists Receive April 19
The reception of the National Association of Women Painters and Sculptors which was announced in last week's ART NEWS for April 10 will take place on the evening of April 19. This reception opens an exhibition by members in the Academy Room of the Fine Arts Building which terminates in an auction on the evening of April 23 and 24.

Water Color Society's Officers
The American Water Color Society has elected the following officers: John Ward Dunsmore, president; Cullen Yates, treasurer; George Pearce Ennis, secretary. The board of control consists of Edmund Greacen, Edward Volkert, George Laurence Nelson and William Starkweather.

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**FULLER CENTENNIAL
AN ATTRACTIVE SHOW****Many Drawn to the Metropolitan
to View the Paintings Done in
the Last Seven Years of His Life**

The George Fuller Centennial Exhibition, which opened last Tuesday at the Metropolitan Museum and will continue through May 20, has brought together thirty-four of the finest Fullers from all over the country. The time of their painting was the seven years before the artist's death in 1884.

There are the "Winifred Dysart" and "Girl with Turkeys" from the Worcester Museum, "Gatherer of Simples" lent by Ralph Cudney; "Examination of Witnesses in a Trial for Witchcraft," from the Chicago Art Institute, and many notable portraits including those of himself, his wife, his children and his uncle; "Miss Abercrombie" and Mrs. Weatherbee—"Old Age," the latter coming from the St. Louis Museum; "Fedalma," lent anonymously; "Priscilla," by John S. Ames; "Maidenhood," by J. K. Newman, and the very beautiful nude, "Arethusa," from the Boston Museum of Fine Arts are among the more notable pictures.

The attendance has been gratifyingly large.

The Museum has just placed on view a Greek bronze horse, considered one of the most important acquisitions the Metropolitan has ever made. It stands at the head of the central staircase just outside the Marquand gallery. The piece dates from about 470 B. C., is sixteen inches high and is cast solid, weighing a little over twenty-five pounds. It is undoubtedly an original Greek piece and not a Roman copy, and is further unique in being as beautiful an example of Greek art as is to be found in any museum. The blending of the archaic with the naturalistic makes it an object of rare artistic perfection.

Two more early paintings by Winslow Homer, now the property of the Museum, are in gallery 12 together with the other two of about the same period whose acquisition was announced several months ago. These are "A Rainy Day in Camp," a Civil War subject, and a bathing scene, "High Tide."

The Museum is announcing two important exhibitions in the near future. The first is a loan exhibition of Italian Renaissance art, from May 8 to September 9, and the other an exhibition of American handicrafts, organized and cir-

Edouard Jonas

Expert to the French Court
of Appeal

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and
WORKS OF ART

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WORKS OF ART

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Hispano-Moresque Pottery
Gothic & Renaissance Old Tapestries
Paris, 32 bis Boulevard Haussmann

J. FERAL
Ancient Paintings
7 RUE ST. GEORGES
PARIS

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JAPAN AND CHINA

Sworn to and subscribed before me this 23d day of March, 1923. HAROLD O. RUDD,
Notary Public.
My commission expires March 30, 1923.
(SEAL.) Notary Public etf. filed in N. Y. C.

JAMARIN
RARE ART-WORKS & OLD MASTERS
15, AVENUE DES CHAMPS-ELYSEES
ANCIENT HOTEL DU DUC DE MORNAY,
PARIS

KATZ'S PORTRAITS
ALL DECORATIVE

Collection of Recent Works Shown
at Ehrich Galleries—Pictures
of Indians by Lone Wolf Seen

The portraits by Leo Katz, which the Ehrich Galleries are showing until April 28, represent only a part of this artist's work during a year's stay in this country following the invitation of Frank A. Vanderlip to execute portraits of the members of his family. Two of these are included. That of Miss Narcissa Vanderlip, done in red chalk, is one of the few in this exhibition which employ the decorative background for which Mr. Katz has been establishing a reputation.

The profile of Charles E. Cox is striking, as indeed are all of these portraits, for Mr. Katz aims primarily at the creation of a decoration. Looked at in this light they are very interesting. Their clarity of line, the slightly mannered treatment of the hair and their general air of formality have a definite appeal. They are, however, more in the nature of decorative likenesses than searching portrayals of character.

Mrs. Oliver Carter Macy, Meade Minigerode, Mrs. Walter Sachs, Master Sterling Martin and Miss Elizabeth Martin, and the three children of Dr. and Mrs. John Baldwin Walker are among his other subjects.

Mrs. Baker's Portraits

Elizabeth Gowdy Baker is holding an exhibition of portraits in water color at the Ainslie Galleries until April 21. Mrs. Baker is one of the few artists who use pure water color for portraits in life size. She has an enviable command of her medium, and her thorough way of painting, the care which she gives to the rendering of tone and texture, have resulted in a pleasing group of pictures. They have the dignity and power of paintings in oil and, in addition, a permanent brilliance which does not change with time.

Among the portraits of women is a gracious presentation of the Baroness du Gabé in a red mandarin cloak against a background of trees, and another of Mrs. James Brown Bell in her garden. Mrs. John B. Kuhns is shown standing, wearing a green Spanish shawl. In all of these the rendering of the contour of the face is especially smooth, without sudden transitions or harsh shadows.

Two portraits of men have marked power, those of James J. Hill and John Findley Wallace. Mrs. Baker is eminently successful with children as seen in her portraits of Lindsey and Jean, the son and daughter of Mr. and Mrs. James L. Thomson.

Indian Pictures by an Indian

Once again Lone Wolf, the Indian artist, is showing a group of his scenes of aboriginal life in the old West at the Babcock Galleries, the fourteen canvases being on view until April 21.

Except for one or two landscapes, which are interesting enough to make the visitor wish he would paint more of them, Lone Wolf devotes himself to illustrating the tribal life and customs of his people in the older days when the "Medicine Man" meant more than he does today, and when such a figure as the brave in war clothes, or lack of them, who is here seen "Arousing the

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Brussels

The French artist Henry de Waroquier has been exhibiting very successfully in Brussels, where two Belgian painters, M. Clae Schobair and Mme. Suzanne Coq, have also distinguished themselves.

**COOK'S ACCOUNTS
OF VOYAGES SOLD**

Manuscripts of Famous Explorer
at Auction in London—Drawings Also Bring Good Prices

LONDON—Sotheby's has had several unusual sales recently, notably one of ten drawings in water colors and other mediums by French artists of the XVIIth century and one of manuscripts of or relating to Captain James Cook and descriptive of his explorations. The drawings yielded £7,120, and the manuscripts, £7,418. The list of the former was:

1—"Tivoli," (11½x16½), water color, Hubert Robert; Powsey & Paine.....	£450
2—"Villa Massimo, Rome," (13x17), black chalk, bistre and wash, Hubert Robert; E. Seligman.....	£1,000
3—"Villa Medici, Rome," (13x17), black chalk, bistre and wash, Hubert Robert; E. Seligman.....	£400
4—"La Parade, chez Nicolle," (13x10¾), black chalk, bistre and water color, Gabriel and Augustin de Saint-Aubin; Agnew.....	£1,700
5—"Review of Troops," (12x18½), black chalk, bistre and water color, Gabriel de Saint-Aubin; Agnew.....	£1,000
6—"The Duet," (4x6¼), guache, Augustin de Saint-Aubin; Agnew.....	£700
7—"Académie de Femmes Couchées," (9x12), Boucher; E. Seligman.....	£750
8—"Studies for two figures in 'Le Déjeuner de l'Amant," (7½x9¾), red chalk, Lancret; E. Seligman.....	£300
9—"Venice: Santa Maria della Salute," (14x24), bistre and blue with wash, Francesco Guardi; Maggs.....	£420
10—"Venice: San Giorgio Maggiore," (14x24), bistre and India ink, Francesco Guardi; E. Jonas.....	£400

The manuscripts of Captain Cook came from the library of the late H. W. F. Bolckow, of Marton Hall, Marton-in-Cleveland, Yorkshire, the estate on which the famous explorer was born as the son of a laborer. Lot No. 1, consisting of Captain Cook's autograph diary of his first cruise to the South Seas on board the Endeavour, from May 27, 1768, to July 11, 1771, went to D. H. Ifould for £5,000. Lot No. 2, copies of correspondence with the admiralty during the voyage; lot No. 3, the log book of the Endeavour for most of the voyage; lot No. 4, the log book of H. M. S. Dolphin under Captain Samuel Wallis, August 21, 1766, to October 16, 1767; lot No. 5, Captain Cook's autograph description of the coasts of Nova Scotia, Newfoundland and Cape Breton with colored maps, made when he was master of H. M. S. Northumberland in 1762, and lot No. 6, remarks taken on board H. M. sloop Porcupine in 1761, also were taken by Mr. Ifould, the prices being respectively £500, £300, £260, £720 and £100. Lot No. 7, "Sailing Directions to the E. and W. Indies," probably written from 1755 to 1762, went to Mr. Maggs for £390; lot No. 8, "Epitome of Voyages, 1497-1685," presumably used by Cook, to Mr. Edwards for £28, and lot No. 9, the log book of H. M. S. Weazle, in service off the West Indies from 1775 to 1777, to Dr. A. S. W. Rosenbach for £20.

At a sale of drawings from various sources, a "View of Nuremberg" measuring three and three-quarters inches by seven and three-quarters by Durer, done with pen and ink and a few touches of water color, went for £250, while a pen and bistre drawing by Rembrandt, seven and three-eighths inches by eight and one-half, "Potiphar's Wife Accusing Joseph," brought £75.

Erie, Pa.

Erie won the prize picture in the recent membership campaign of the American Federation of Arts, with which the local club is affiliated. Competing with cities and towns in the eastern district, including the New England states, New York, Delaware and Maryland, on a membership-population percentage basis, Erie was awarded the first prize, a painting entitled "Tropic Surf," by Frederick J. Waugh. It will be placed in the local gallery along with pictures by F. Hopkinson Smith, Bolton Jones, Roswell N. Shurtleff, Childe Hassam, Edward Moran, Henry Mosler, Edward Potthast and others, the nucleus of a permanent collection assembled by the art club. Another picture in the Erie Gallery is a portrait by Orlando Ronland of Mrs. Louisa Card Catlin, one of the organizers of the art club and its first and only president, who is known as "the mother of art in Erie." She is now conducting her fifty-ninth annual art class.

Geneva

A memorial exhibition of the work of the late H. C. Forestier, who died in 1922 at the age of forty-seven years, has been held here. Forestier was a painter, chiefly of landscape and flowers, an engraver and an illustrator who was fond of chronicling the old costumes and customs of his country.

Newark

Paintings by members of the Society of Independent Artists of the City of Mexico and by Mexican school children are on exhibition at the Museum until April 30, with works of American sculpture lent by the artists. The collection given by H. F. and F. J. Herpers is also being shown.

PARIS

One might say that the vogue of Chinese things increased day by day were one not aware that it is four hundred years old. Indeed it is far older, since precious Chinese knick-knacks have been found in Egyptian tombs, while the Tutankhamen discoveries have revealed that China influenced the native art of Egypt. Some most beautiful consignments of Eastern wares have arrived recently and been put on display at the showrooms of the Compagnie de la Chine et des Indes, 14 rue Castiglione, including a fine Bodhisattva in lacquered wood, of the XVIth century, some charming paintings on silk, numerous delicately patterned carpets, and a great variety of embroideries, stuffs and textiles. These are as popular just now in dress and in



STATUETTE IN WOOD OF A BODHISATTVA.

This work, in lacquered wood with traces of gilding, is reproduced by courtesy of the Compagnie de la Chine et des Indes, 14 Rue de Castiglione, Paris.

house decoration as they were at the close of the XVIIth century and at the beginning of the XVIIIth in France and in England when they influenced both costume and furniture, as is especially apparent in the Louis XV and Chippendale designs.

A modern painter who has been conquered by the Chinese influence is M. Caro-Delvalle, well known in New York, who has brought over an important cycle of decorative panels, some of which are intended for an American home, to exhibit them in Paris for the benefit of a charitable fund (L'Union des Arts).

Paris has not until now been familiar with this new development in M. Caro-Delvalle's manner which, before the war, was perhaps not less decorative but certainly less philosophical. The several large rooms filled by M. Caro-Delvalle's work corresponded to the three main currents of his inspiration. There was, firstly, the "Hall of the Men's Portraits" (artists, men of science, Spanish monks and contemplators); then the "Hall of Symbols and Mysticism" (with important panels suggested by Eastern beliefs and ritual); and the "Hall of Youth and Joy" (with eight panels executed for a Pompeian house in California), and the "Chambers of Fancy and Pleasant Pastimes." M. Caro-Delvalle has realized the endeavor to which he lays claim in the preface written by himself for his catalogue, namely to express an ideal transcending the facts of the passing present.

The responsibilities of the critic were brought home to me recently. "Has," writes its author in an artist's catalogue, "has an introduction ever served any one?" Well, signed as it was by the name of one of our most authoritative art critics, it served to send me a long distance to see some pictures which did not merit crossing the street for. To take excursions to the four points of the compass in search of art is, of course, the critic's business and if one does not like it one must do another. So I am not complaining about that. What I do complain about is the careless way in which a critic of importance allows his name, which might be of such signal

C. W. KRAUSHAAR

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service in a better cause, to be a reference in one which is unworthy.

In the course of these peregrinations the art critic comes across some curious things. For instance, the furniture and textile designs of Miss Eileen Gray. This lady exhibits her ideas in the gallery of Jean Désert up by the Ternes. Nothing less feminine, nothing less French, nothing less English, can be imagined. Miss Gray has burnt all her bridges behind her. She has begun again. As far as one can, for her shapes and forms do carry a reminiscence as things must, and this reminiscence is derived, it seemed to me, from the shapes of musical instruments. The mid-Victorian ebony piano, the curves of violins and harps, are recalled in her designs for tables, chairs, chests. She disposes of more originality than of imagination. So far her energy appears to have been centered more on destroying than building, on subtracting than multiplying, but her partiality for fine materials, notably lacquer, may lead her to produce something interesting. For the moment her mind is somewhat negatively austere.

Miss Una Gray, who is from Boston, has been showing some small portrait work in red chalks at the American Library. Among her subjects were Dr. W. Dawson Johnston, Mrs. John Butler, M. Emile Coué, M. C. L. Masson, of the Luxembourg, and Mr. John Butler.

I have much pleasure in complying with a request I have received from M. Albert Besnard, member of the Institut and Director of the Ecole des Beaux Arts, to contradict an impression gathered from misleading information in the catalogue to the effect that the great artist is in any way associated by the Société de la Gravure Originale in Noir, whose exhibition was noticed in these columns on March 10.

—Muriel Ciolkowska.

Montreal

Eight pictures, at present on view in the galleries of the Art Association of Montreal, have been purchased by the trustees of the National Gallery of Canada, Ottawa. The artists are Maurice Cullen, R. C. A., Berthe Des-Clayes, Hall Ross Perrigard, Paul Caron, Mary Grant, St. George Burgoine, of Montreal, and Mrs. C. H. Eastlake (M. A. Bell), of London, England.

The fortieth spring exhibition of the association is one on which the members may congratulate themselves, says the *Star*, since it is along "sane and intelligent lines." Among the exhibitors is G. Horne Russell, president of the Academy, whose portrait of Miss Livingston is praised for its sound modeling. Charles Simpson, Charles de Belle, Clarence Gagnon, Randolph S. Hewton, John Johnson and Wilfrid Barnes are represented by characteristic work.

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LONDON

There will be a great many portraits of interest in this year's Academy. It is possible that Charles Sims may repeat his triumph of last spring with his portrait of the two young daughters of Winston Churchill, and there will be portraits of notabilities by Lavery, Orpen, Walter Russell and Solomon J. Solomon. But Augustus John's portrait of the cellist, Suggia, will not hang at Burlington House since it is destined for his own show at the Alpine Club. It is an exceedingly broad and able bit of work, and—unusual in these days of portraiture—a remarkably good likeness. Most artists look annoyed if a critic dares to dub one of their works as "a speaking portrait," but apparently John does not share their point of view. The painter Wolmark is sending a scuptured plaque, designed to commemorate two fallen soldiers. It shows him in a new aspect, for so far I do not remember that he has exhibited anything in the nature of statuary. It is a powerful piece of work, very flowing in line and very suggestive of the subject that has inspired it.

The Queen's antiquary, Mr. Albert Amor, has acquired the historic collection of porcelain (both English and Continental), brought together by the late Alderman Robson, and valued at £60,000. Mr. Robson was of the type of collector who, in order to secure a single coveted specimen, would buy an entire collection and dispose of the remainder. Being the head of a firm of brewers, he frequently preferred to pay for his purchases in brewery shares rather than in coin, an arrangement which was somewhat in the nature of a gamble for the seller. Chelsea porcelain is especially well represented both in figures and vases, but as many as nineteen other English factories contribute to the collection. Many pieces have a history of their own, having been commissioned by notabilities as gifts to other personages of note.

Augustus John's "Washing Day" and his "Head of a Girl" which were formerly in the possession of Mr. John Quinn of New York, will in future find a home at the Tate Gallery for they have just been purchased by the trustees from the Independent Gallery, where they have been on show. It is said that Mr. Quinn, after having formed with considerable acumen a collection of British art, suddenly conceived a dislike for it and like Admiral Fisher, determined to "scrap the lot." But these examples of John's work, being so much superior to his later achievements, we are quite glad to have them back again with us.

The Independent Gallery is at the present time concerned with an exhibition of contemporary French art, with which movement it is now well identified. If one wants to study Matisse and Cézanne, Segonzac and Frélat, this is the gallery for one's purpose, for the shows are organized by one who is thoroughly conversant with the modern movement in French painting and these in consequence are far more educative than those brought together by the comparatively uninformed.

It is worth while going to the exhibition of the Painters in Water Colors if only to enjoy Anna Airy's designs of sprays of fruit. Miss Airy has from time to time before given us studies of this nature, and always they charm by reason not alone of their truth to nature but also on account of their extraordinary decorative value. Unlike so many water colorists, she is content to use the medium within its proper limitations, and to deny herself the thrill of endeavoring to make it perform feats that are foreign to it. The great ambition of the hour seems to be to force the spectator to ejaculate, as he stands in front of the drawing, "You don't mean to tell me that is water color! I should have certainly taken it for oil! Dear me!"

At the Fine Art Society, New Bond Street, George Elgood is showing some skilful pictures of gardens. He is a talented colorist.

At the Greatorex Galleries, Grafton Street, W, there is an exhibition of paintings by the Dutch artist, Leurs. True to the tradition of his race, this painter deals sympathetically with homely scenes in which the denizens of the farmyard are treated with equal insight with the humans. One of the most successful compositions is that of "Sheep Shearing" in which the whole is enveloped in that poetic, mystic light that we associate with Maris. The Dutch river scenes are especially successful in regard to color and general treatment.

—L. G.-S.

BERKELEY, CAL.

The first exhibition of the California League of Fine Arts at the newly opened gallery on Haste St. is not a representative showing. Not that there are no good pictures displayed. The fact remains, however, that the best of Berkeley art is not on the walls of the new gallery. It was unfortunate, too, that this first exhibition should go on without a catalogue or even a list of titles. Two rather large canvases seem to divide the honors of the show. An allegorical painting by Perham Nahl is a really fine work, showing a draped figure slumbering on the arm of Night, upborne against the orange of the full moon. The color scheme of orange, green and blue is well carried out. The other canvas is by Calthea Vivian, depicting one of the Berkeley mansions through the mist of morning which shrouds the hills and the feathery eucalyptus trees.

There is a small monotype by Shirley Williamson which has strong appeal. Hiram Ellis has two small but spirited marines. Phillips Lewis has a number of small things, painted in his usual easy style. Among Mrs. J. V. Cannon's landscapes, a large view of the rugged coast is well liked. Medallions by Roger Noble Burnham, both in intaglio and relief, are exquisitely done. Mrs. Mary Young-Hunter has a brilliantly colored display of chrysos work, mostly portraits. The work is new to the Coast and attracts much attention. Among the few artists from out of town is C. E. Price, of Monterey, with one of his typical farm scenes, a tired team against the evening hills in the glow of sunset. Price's chief fault is under-production. Other artists exhibiting are M. DeNeale Morgan, C. H. Clapp, Clark Hobart, William A. Gau, Eugene Neuhaus, J. Edward Walker, Lee Randolph, Blanche Lazelle, Cora Boone and Esther Morley.

A campaign has been launched to secure the University of California a museum of art. There is at present no place available for either visiting exhibitions or the display of art treasures owned by the University. Statues and other valuable works of art which have been donated to the institution are stored in the various basements, subject to damp and decay.

—Harry Noyes Pratt.

Indianapolis

The portrait of Mme. Sara Walker Cahier, soloist of the Cincinnati Symphony Orchestra, has been painted by Hugh Poe, a pupil of William Forsyth at the Art School, who won the Art Association prize of \$100 in the exhibition of Indiana artists this spring.

Simon P. Baus exhibits sixteen paintings and five pieces of sculpture in a one-man show at the Woman's Department Club during April. His most recent portrait is a life-size, standing presentation of Mrs. Stanley Zweibel. Three other examples of portraiture are those of Mrs. Grace Julian Clarke and portrait heads of Judge W. W. Thornton and Julius Woher. Among the more important landscapes are "October" and "Garfield Park." In sculpture, his "Mother," "Nude Baby," "Paul" and "Baby Head" show fine feeling for form. His symbolic "War" is the embodiment of cruelty and brutality.

Activities outlined for the Art Institute include an educational department, with a curator to be appointed in the future. The total attendance for the first three months of this year was 16,031. The total attendance at the art school is 380.

—Lucile E. Morehouse.

Salt Lake City

Mayor C. Clarence Neslen has appointed an art commission whose duty will be to collect pictures to be placed in the corridors of the City and County building. This collection is expected to serve as a nucleus for a permanent exhibition. The City Commission authorized the collection some months ago. There are six members of this commission: Dr. J. E. Broddus, J. Leo Fairbanks, W. M. McConahay, Mrs. Frank Evans, George W. Browning and Alma Wright.

Lorado Taft spoke on art in the Mormon Tabernacle this week, under the auspices of the University of Utah. A special stage and platform were erected in order that he might demonstrate his work.

—F. W. L. B.

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CHICAGO

The prize awards in the International Exhibition of Water Colors at the Art Institute were: The Brown and Bigelow purchase prize, \$500, was divided between W. Emerson Heiland's "Shanty, Tampa Bay" and E. Earl Horter's painting entitled "Nude"; the Mr. and Mrs. Frank G. Logan prize, \$150, to Laura Knight's "Readers and Bathers"; the Charles E. Kremer purchase prize, \$100, to John E. Costigan's "Sheep at the Gate," and the William H. Tuthill prize, \$100, to George Elmer Browne's "Tetouan, Morocco."

The jury for the Chicago Camera Club exhibit of eighty-five prints at the Art Institute consisted of Ralph Fallert, Frank V. Dudley and Charles Miller. Special mention is accorded the exhibits of Paul Wierum, George C. Poundstone, E. E. Gray, H. F. Rich, Nels Temte, V. C. Hart, B. B. Conheim, R. W. Trowbridge, P. T. Tarnowski, Frank E. Rich, Gordon C. Abbott, Arthur E. Anderson, H. C. Phibbs, A. R. Borm, Otto Bahl, J. J. Ryan, E. L. Lemke, Frank W. Hatten, W. D. Hughes, G. B. Sehausen and C. Curry Bohm.

The Art Institute Alumni Association has elected the following officers: President, Thomas Eddy Tallmadge; vice presidents, Rudolph Ingerle, Jessie Lacey and Frederick Fursman; corresponding secretary, Jessie Day Cooke; recording secretary, Gertrude T. Williams; directors, John Norton, Mrs. Louise Van Voorhis Armstrong and Edith Hammond.

Wilson Irving writes from St. Ives, Cornwall, that he has taken an apartment there for three months.

Mr. and Mrs. Antonin Sterba have erected a studio home on Lake Michigan in Evanston. It is of Spanish architecture with terraces toward the lake.

William Baumgarten & Co., Inc., interior decorators of New York, have announced the closing of their Chicago branch, 700 S. Michigan Ave., and the disposal of their tapestries, works of art, old Jacobean oak paneled room and antique furniture at unrestricted sale under the management of Williams, Barker & Severn Company. It is understood, however, that while the present management is discontinued, a younger member of the firm will continue the business.

Robert Lee Eskridge, painter, etcher and mural painter, will spend the summer in Europe.

Nicholas F. Brewer has just completed a portrait of James Bowron, a prominent citizen of Birmingham, Ala. The Little Art Gallery of Birmingham invited Mr. Brewer to exhibit his landscapes with pictures by other American artists in the Woodlawn High School library.

—Lena May McCauley.

Richmond, Ind.

An exhibition of eighty-five photographs and color prints of early Italian art loaned by the American Federation of Arts, is being held in the public art galleries under the auspices of the Richmond Art Association. The reproductions include pictures of Italian, French, English and Spanish cathedrals and those

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of the new American cathedral at Washington. Reproductions of paintings of the Italian artists of the Renaissance are a feature of the exhibit. The pictures are loaned by the Brown-Robertson Company, of New York.

—E. G. W.

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PHILADELPHIA

"The 31" are exhibiting eighty-five paintings in a bright, well-furnished gallery at 1607 Walnut St., which all look green except where they are red. There are many nudes shown by these Ultra-Modernists and they have been titled by numbers according to the address of the studio where they were painted. One is a nude by Earl Horter. There are still lifes, all in blurred outline but generally effective, especially those by Anna Ingersoll, Christine Chambers, Sara Carles and Franklin Watkins. In "Scheherezade" by Alice Riddle Kindler the portrait of Stokowski leading his orchestra is easily distinguished, but the title subject is interpreted in colors and forms. Henry McCarter uses a riot of color effectively in "Three Women," and Hugh Breckenridge with red strikes a dominant note with "Red Tree," and "Sketch for Pestilence." The arrangement in conical planes of a sailboat fleet by Charles Sheeler and a series of water colors by Charles Demuth appeal strongly. Paul Froelich, George Biddle, Elizabeth Dercum, Arthur Carles, Jr., Carl Newman, and Josephine Page are among other contributors of paintings, and J. Wallace Kelly and Rafael Sabatini of sculpture. The exhibition is powerful in personality, boldly and vividly expressed.

Simultaneously with the opening, April 11, of the Peale exhibition at the Pennsylvania Academy, there were inaugurated two smaller displays, one of modern Japanese paintings from the Okamoto collection and the other of modern French paintings.

Of the four shows at the Art Alliance that of the paintings of Abraham Manievitch, of Moscow, is the most important. His canvases are in three groups, those that are in one color key, those in color pattern and those that combine both as in "Roofs, Moscow," and "Solomenko, near Kiev." The first group, in which traced forms are joined, includes "Birches," "Winter," and the "Lyrical Landscape," which are more pleasing than those like the "Colouristic Impression" which, though full of reds and greens, are yet profoundly melancholy in effect.

Scenes etched by Robert Fullerton Logan are in an adjoining gallery. Mr. Logan has a fine appreciation of architecture, rendered in the cathedrals of Chartres, Paris, Amiens, in the churches of Dijon and St. Severin, and in the ancient houses of Dijon and Vezelay.

The National Association of Women Painters and Sculptors will hold an exhibition of the work of Philadelphia members in the galleries of the Plastic Club, 247 South Camac St., from April 16 to 28, followed by an auction.

At McClees Galleries is an exhibition of paintings and sketches by Marian T. MacIntosh. They are mostly shorescapes, rich in color, bold and spontaneous in manner, and unified by a quality of aerial color peculiar to each. "Gull's Weather" is a fine composition suggestive of Whistler but the "Islands of the North," "Reefs and Islands," and "An Island Farmstead" are more typical of her bright, imaginative qualities. "At the Guinea Wharf," and "In the West of Ireland" have been sold. Philip Rickman is exhibiting water colors. The subjects are waterfowl and pheasant and the display is attracting much favorable comment.

J. E. McClees is exhibiting in his gallery in the Art Alliance a selected group of American landscape painters: Martin, Inness, Murphy, Wier, Hassam, Blakelock, Wyant, Horatio Walker, Tryon and A. P. Ryder.

The Fellowship of the Pennsylvania Academy shows thirty-five canvases by members in response to an invitation from the Woman's Literary Club of Frankford. The pictures are on view at the Frankford branch of the Free Library of Philadelphia to April 16. Mary Butler, Elizabeth F. Washington, Susette Keast, Ethel Warwick, Katherine Farrell, and Laura Ladd, are among those who exhibit landscapes. John J. Dull and Carl Lawless show autumn subjects; Arthur Meltzer, "Spring Showers." Fred Wagner has a variety of subjects, but Yarnall Abbott is represented only by "Fish Wharves," and the chief figure paintings are by Robert Susan, "The Dancer," and Albert Rosenthal, "The Tan Dress." Other exhibitors are Frederic Nunn, Vladimir Perfilieff, Laura Ladd, Mary Townsend Mason, Juliet White Cross, Elizabeth Dercum and Walter E. Baum. —Edward Longstreth.

Pittsburgh

Courses in art will be given in the College of Fine Arts, Carnegie Institute, in the summer school which opens June 25 and continues until Aug. 17. There will be a six weeks' course from July 2 to Aug. 10. The courses in the departments of painting and illustration and of applied art are intended for teachers and supervisors of art in public schools, for commercial art workers, for illustrators, for those working in industries involving the application of art, and for students in the graphic arts who wish to improve their talents.

The Jersey City Public Library, Bergen branch, has just closed an exhibition of twenty-six paintings by Captain Winfield Scott Clime, formerly of Washington, who was awarded the Tiffany Foundation scholarship last summer. Washington, Long Island, and the Orange Mountains of Jersey formed the motifs for the pictures, a number of which were sold. Captain Clime's show inaugurates a series of exhibitions of contemporary American art here. Captain Clime was formerly secretary of the Society of Washington Artists but now lives in Jersey City.

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BALTIMORE

The Baltimore Museum of Art opened a group of new exhibits on the evening of April 10 when a reception was held in co-operation with the Friends of Art. These special exhibits will remain on view through Sunday, May 5. The main picture gallery is devoted to twenty-four paintings by Gari Melchers. These include the "Fencing Master" from the Detroit Institute; "Married," lent by the Minneapolis Institute; "Maternity" from the Corcoran Gallery and "The Smithy" from the Duncan Phillips Gallery, both in Washington; "My Garden," lent by the Butler Art Institute at Youngstown, Ohio; "The Skaters" from the Pennsylvania Academy; "The Unpretentious Garden" which belongs to the Telfair Academy at Savannah, and "The Wedding" from the Albright Art Gallery in Buffalo. Many private collectors have also lent excellent examples. Melchers' compositions have a distinctly modern feeling, even the religious scenes seeming to be those of today. His objects include paintings of society ladies, peasant courtships and devotions, mothers and children, gardens, etc. Many of the scenes are laid in the vicinity of one of his studios, that at Egmont in Holland.

Sculpture by Rodin fills the sculpture court. There are heads and full-length figures in marble, bronze and terra-cotta, and a number of drawings. This collection was assembled by Joseph Brummer and shown in his New York galleries.

An exhibition of flower paintings and garden pictures, assembled by the American Federation of Arts with the co-operation of the Garden Club of America, is installed in gallery A. These pictures include works by Alice Worthington Ball, Everett L. Bryant, Maude Drein Bryant, Colin Campbell Cooper, Charles C. Curran, Ben Foster, Philip Hale, Maud M. Mason and Ernest Peixotto.

The print room is devoted exclusively to etchings, drypoints and lithographs by Whistler. These have been lent from the Thomas Harrison Garrett collections, temporarily in the Library of Congress at Washington; the Conrad collection, which belongs to the City of Baltimore; the Lucas collection owned by the Maryland Institute, and the private collections of Michael S. Baer, Charles H. Koppelman, General Lawrason Riggs and Mrs. H. Barton Jacobs.

Washington

The Emil Carlsen exhibition to continue through April at the Corcoran Gallery of Art is one of the finest individual shows ever held there. It consists of seventy-four pictures, which were recently shown in New York.

The Gallery has also been showing a small number of color etchings, mostly of Rome, by Miss Maria Barroso, who is in charge of the drawing work in connection with the excavations of the Roman Forum. She acts as assistant to Dr. Giacomo Boni, director of the Excavation Bureau. Several of her pictures of ancient buildings are in the Royal Gallery of Ancient Art.

Augustus John and Georges Desvallières, the foreign representatives on the jury of award for the Carnegie Institute's International exhibition, were in Washington this week. Homer Saint-Gaudens, art director of Carnegie Institute, is acting as their host while they are in this country. An informal reception was held for them at the Octagon, Tuesday afternoon, when they were greeted by representatives of museums and others interested in art. Miss Mechlin, Secretary of the American Federation of Arts, was the hostess.

Pictures by Mrs. Duncan Phillips are hung in the lower rooms of the Arts Club. They are chiefly landscapes, in a decided French manner, terraces and bits of gay woods, with dainty figures grouped about. The figures are in miniature, suggesting the Watteau groups in color and pose. Mrs. Phillips' work is delicate and poetic, indicating a fine feeling for color.

The exhibition will be followed by one of oil paintings by Gifford Beal, who is her uncle. He will be the guest of honor April 19 at a dinner at the Club, when Mr. and Mrs. Musgrave will be the hosts. —Helen Wright.

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The Boston Society of Water Color Painters are holding through April 28 their thirty-fourth exhibition in the gallery of the Boston Art Club. Many new names have been added to the club's roster which now comprises thirty-one artists, nearly all of the new members having been recruited from the younger school. The work shown is noticeable for a tendency toward the more modern style and it gives the exhibit a freshness and sparkle that in years past was strangely absent. The contributing artists are Charles A. Aiken, Charles Curtis Allen, Thomas Allen, Frank W. Benson, Albert Prentiss Button, Charles Copeland, Carl Gordon Cutler, Harold C. Dunbar, Sears Gallagher, Edmund H. Garrett, John Goss, Jean Jacques Haftner, George H. Hallowell, Charles Hopkinson, William J. Kaula, F. M. Lamb, Philip Little, Nelly Littlehale Murphy, H. Winthrop Peirce, Joseph Pennell, Charles Hovey Pepper, Otis Philbrick, Winold Reiss, Charles H. Richert, W. Harry Smith, Harry Spiers, W. Lester Stevens, Harold B. Warren and Stanley W. Woodward.

The paintings by the masters of the English and Dutch schools which drew crowds to the Vose Gallery have been replaced by selected paintings by Inness, Blakelock, R. C. Minor, A. P. Ryder, Weir, Theodore Robinson, Twachtman, Emil Carlsen, Paul Dougherty, Frederick W. Kost, Arthur Spear, Ernest Albert, Howard Smith, Frederick Waugh and Stanley Woodward. Perhaps the outstanding picture is a moonlight by Blakelock, called "The Light Beyond," with a black lace-like pattern of tree tops against a silvery sky. Ernest Albert, who is infrequently represented in Boston, shows a large picture of a deserted house beside a frozen stream, entitled "Abandoned." "Springtime" by Kost is painted in a big way and recalls to our mind the work of our best landscape painters. "Mid Sea" is a powerful work by Frederick Waugh. Emil Carlsen shows a wood interior of delicate tonal harmony, while alongside are two Weir landscapes in a similar vein. Theodore Robinson's "Seamstress" is a gem of portraiture. Twachtman's painting is a winter scene carried far into the realm of the abstract.

A. Sheldon Pennoyer shows landscapes and portraits at Doll & Richards' through April 17. The outstanding picture is his striking study of the Rev. W. H. Carnegie, subdean and canon of Westminster and chaplain of the House of Commons. The artist has painted him in his robes and posed him against the tall pillars of some inner chamber of the Abbey. Another pleasing portrait is that of the Countess Drogheda, a beautiful woman

wearing a fur wrap. The background is painted in a vivid blue tone. His landscapes are uneven in quality.

The exhibition of new etchings at Goodspeed's Print Shop has been attracting considerable attention. The list of contributors includes Roth, Sturges, Goldthwaite, Wales, Arms, Woodward, Gallagher, Hale, Cheffetz, Sarini, Damianakis H. A. Smith, H. E. Smith, Clements and Rackwitz.

Paintings by Rosamond Smith were put on view at the Guild beginning April 2. The critic of the *Transcript* says that "the display, as a whole, is one that stands firmly on the fundamental principles of all good art."

George H. Hallowell opened on Thursday, April 5, an exhibition of water colors at the St. Botolph Club. There is a haunting beauty in his compositions, which are mostly visions of the lumber camps and Canadian forests.

An exhibition of modern American architecture is being held in the Rogers building under the joint auspices of the Boston Society of Architects, the Boston Architectural Club and the Society of Landscape Architects.

—Sidney Woodward.

Worcester, Mass.

The preface to the catalogue of the exhibition of twenty-seven paintings by Henrietta Shore at the Worcester Museum is by Director Henkner-Heaton of the museum. The titles include "Nude," "Japanese Lilies with Fruit," "Newfoundland Graveyard," "Whirlpool," "Destiny," "Desire," "Creation," "Tonality," and "Unity." In his preface Mr. Henkner-Heaton says:

"You ask what the pictures represent. This question implies that they are unlike anything you are familiar with. A picture can be enjoyed without knowledge or thought of its constituent elements; indeed better than with, as intellectual pre-occupations tend to interfere with emotional concentration, unless one is finely balanced. If we do not derive stimulation from a painting or other art object through our sensibilities, it has nothing to say to us as a work of art."

Springfield, Mass.

The will of George W. V. Smith, veteran art collector, filed recently, makes ample provision for the maintenance of his large art collections, already given to the City of Springfield, including the creation of a \$500,000 reserve fund.

His residence, which now houses a considerable portion of his collection, also goes to the city on the death of his widow. The art treasures now in his house are to be transferred to a new wing of the Art Museum.

Syracuse

The garden art show at the Museum of Fine Arts included a collection of forty-three paintings of flower and garden scenes by many of the foremost painters of America. The exhibition was assembled and sent out by the American Federation of Arts through the co-operation of the Garden Club of America. In connection with the paintings, garden sculpture was loaned.

—W. Alden Brown.

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PROVIDENCE

The forty-fourth annual exhibition of the Providence Art Club surpasses those of recent years. The eighty-nine paintings and eleven pieces of sculpture include many works by prominent artists from other cities. Chauncey F. Ryder's "Milford Plain" is given the place of honor. Directly under it hangs H. A. Vincent's "In Gloucester Harbor," one of two pictures sold on the opening day.

Wayman Adams is represented by his virile portrait of Edward W. Redfield. Anna Fisher sends "Autumn," a glowing composition of flowers and accessories, and Charles W. Hawthorne's "The Clipper Ship Captain" is one of the notable pictures. Charles Bittinger shows two delicate views of "Duxbury Beach." George Elmer Browne's romantic Spanish scene, Ivan G. Olinsky's "The Study Hour," Hugh H. Breckenridge's "Moonlit Stream" and "Fire," W. Lester Stevens' "Rockport Harbor in Winter," Parker S. Perkins' well-balanced marine, "Flood Tide," and Helen Watson Phelps' portrait composition, "The Prima Donna," which pleasantly harks back to the romantic genre of George Fuller, and F. Usher De Voll's "April, Riverside Drive, New York," are all outstanding works.

Of the Providence artists, Mabel M. Woodward is well represented by her sunny "Low Tide," H. Cyrus Farnum shows "Street in Algiers," George A. Hays, "Autumn Ploughing"; R. H. Ives Gammie, three portraits; Stephen W. Macomber, a sparkling view of the sound, "Moon Splendor"; Nancy C. Jones, "Zinnias" and an "Interior"; Frank C. Mathewson, "Bouquet in Old Lustre Vase"; C. Gordon Harris, "Snow—From the Woods Building"; Emma L. Swan, "Roses," and Gino C. Conti three sketches, one of which was sold at the opening.

Others represented by one or more good pictures are Gertrude P. Cadby, Antonio Cirino, Louise H. Eaton, F. Stewart Greene, Valentine Henneman, Irwin D. Hoffman, Harry Neyland, Asa G. Randall, Stowell B. Sherman, Hope Smith and Stacy Tolman. Mention of the sculpture as well as of the important exhibitions at the Rhode Island School of Design will be made next week.

—W. Alden Brown.

NEW YORK EXHIBITION CALENDAR

Ackermann Galleries, 10 East 46th St.—Water colors of London by Barry Pittar, through April.

Ainslie Galleries, 677 Fifth Ave.—Paintings by Jonas Lie, to April 28; Portraits by Elizabeth Gowdy Baker, to April 21.

Anderson Galleries, Park Ave. and 59th St.—Second international exhibition by the Brooklyn Society of Etchers, April 16-28.

Arlington Galleries; 274 Madison Ave.—American and French panels and etchings by Elisha Kent Kane Wetherill, through April.

Art Center, 65-67 East 56th St.—Memorial exhibition of Elihu Vedder's original drawings for "Omar Khayyam," to April 28; portraits by Orlando Rouland, April 16-28; Gothic and Renaissance sculpture and French and Italian Primitives, collection of René Gimbel, April 16-28; exhibition by Pictorial Photographers, to April 28.

Art Students' League, 215 West 57th St.—Paintings and drawings by Fiske Boyd, Thomas Furlong, Marshall Simpson, Wilhelmine Weber, and Gladys Young, April 16-21.

Artists' Galleries, 726 Fifth Ave.—Paintings of the South Seas by John W. Bentley; paintings by George and Isabel Le Bouillier; water colors by J. Lars Hofstrup; drawings and pastels by Robert Henri, to April 21.

Babcock Galleries, 19 East 49th St.—Paintings of Indiana by Lone Wolf, to April 21.

Beecher Memorial Gallery, Plymouth Institute, Orange and Hicks St., Brooklyn—Loan collection of paintings after Nattier, and the "Home Beautiful" lent by John Wanamaker, to April 30.

Belmont Gallery, John Wanamaker's—Paintings by the younger French artists, to April 18.

Bonaventure Gallery, 536 Madison Ave.—Autographs of celebrities, to April 27.

Brooklyn Museum, Eastern Parkway—European paintings; Tissot water colors; American paintings; 100 pictures of ancient Egyptian life; exhibition of Negro art from Central Africa, beginning April 18.

Brown-Robertson Galleries, 415 Madison Ave.—Exhibition of wood block prints in color by Thorpe, Bartlett, Baumann and others, to April 21.

Brunner Gallery, 43 East 57th St.—Water colors and drawings by the Modern Artists of America, beginning April 17.

FitzRoy Carrington, 707 Fifth Ave.—Engravings and woodcuts by Dürer; "Some Masters of Lithography."

Civic Club, 14 West 12th St.—Paintings by Leonard M. Davis, April 17 to May 1.

Daniel Gallery, 2 West 47th St.—Water colors by Owen Merton.

Dudensing Galleries, 45 West 44th St.—Paintings by Victor Chartron, to April 30.

Durand-Ruel Galleries, 12 East 57th St.—Exhibition of pastels.

Ehrich Galleries, 707 Fifth Ave.—Portraits by Leo Katz, to April 28; paintings of orchids by Felicia Waldo Howell.

Mrs. Ehrich's Gallery, 707 Fifth Ave.—Exhibition of metal work, linens, Cantagalli glass and antique furniture.

Fearn Galleries, 25 West 54th St.—Paintings by Rachael, Gainsborough, Cotes and Reynolds.

Ferargil Galleries, 607 Fifth Ave.—Paintings by Paul King, to April 21.

Folsom Galleries, 104 West 57th St.—Paintings by Blakelock, Twachtman, Inness, Wyant and Keith.

Grand Central Galleries, 6th floor, Grand Central Terminal—Opening exhibition of American painting and sculpture.

Harlow Gallery, 712 Fifth Ave.—Etchings by Zorn and paintings by Carl Rungius.

The Misses Hill Gallery, 607 Fifth Ave.—Decorative paintings by Frank Townsend Hutchens.

Kennedy Galleries, 693 Fifth Ave.—Water colors or drawings by A. O. Lamplough, beginning April 16.

Keppel Galleries, 4 East 39th St.—Etchings by Forain, to April 28.

Kingore Galleries, 668 Fifth Ave.—Portraits by Edmund Pizzelli.

Kipps, Ltd., 671 Lexington Ave.—Water colors by Frederic Soldwedel, through April.

Knoedler Galleries, 556 Fifth Ave.—Etchings and drypoints by D. Y. Cameron, through April; miniatures in wax by Ethel Frances Mundy, to April 21; portrait of Miss Maria Harding by Orland Campbell.

Kraushar Galleries, 680 Fifth Ave.—Paintings by John Sloan, April 16 to May 5.

John Levy Galleries, 559 Fifth Ave.—Recent paintings by Percival Rosseau, to April 21.

Lewis & Simmons, 612 Fifth Ave.—Old masters and Barbizon paintings.

Lowenstein Gallery, 57 East 59th St.—Water colors by Giuseppe Trotta, to April 27.

Macbeth Galleries, 450 Fifth Ave.—Paintings by Maurice Braun, April 17 to May 7; paintings by Catharine Wharton Morris, April 17 to May 7.

Metropolitan Museum, Central Park at 82nd St.—Loan exhibition of Chinese paintings; loan exhibition of old English ship models; loan exhibition of sculpture by Degas; George Fuller Centennial Exhibition, to May 20.

Milch Galleries, 108 West 57th St.—Paintings by Bruce Crane, to April 21; portrait drawings in silverpoint and sanguine by Ercole Cartotto, to April 21.

Montross Gallery, 550 Fifth Ave.—Paintings by Vincent Van Gogh.

Mussmann Gallery, 144 West 57th St.—Drawings by American artists.

National Academy of Design, 215 W. 57th St.—98th annual exhibition, to April 15.

National Arts Club, 119 East 19th St.—Paintings by Patterson, Derrick, Lever, Gruppe and Dabo, to April 20.

National Assn. Women Painters and Sculptors—Exhibition at the Staten Island Inst. of Arts and Sciences, St. George, S. I., to April 30.

National Sculpture Society—Indoor and outdoor exhibition of American sculpture at the museums located at 156th St. and Broadway, to August 1.

New Gallery, 600 Madison Ave.—Paintings by Boris Grigoriev, to April 28.

N. Y. Public Library, Fifth Ave. and 42nd St.—Etchings by Whistler; "Making of a Japanese Print."

Ralston Galleries, 4 East 46th St.—XVIII century English portraits and Barbizon paintings.

Rehn Gallery, 6 West 50th St.—Paintings by Twachtman, Weir, Dewing, Hassam and others.

Reinhardt Galleries, 606 Fifth Ave.—Ancient Indian and Graeco-Buddhist sculpture.

Salmagundi Club, 47 Fifth Ave.—Spring exhibition of water colors, block prints, etc., to April 25.

Schwartz Gallery, 14 East 46th St.—Exhibition of modern etchings.

Scott & Fowles Galleries, 667 Fifth Ave.—Water colors by Childe Hassam and sculpture by Sudabin.

Société Anonyme, 19 East 47th St.—Paintings by Kandinsky, through April.

Mrs. Stern's Gallery, 22 West 49th St.—Murals decorations and paintings by Gardner Hale, to April 28.

Arthur Tooth & Sons, 709 Fifth Ave.—Exhibition of Barbizon paintings.

Van Dyck Studios, 939 Eighth Ave.—Recent work shown by the following in their studios: Eliza Buffington, Elizabeth Hardenbergh, Francis I. Neill, Edith Penman, Alethea Platt, Isabella St. Leger and Mabel R. Welch, afternoons of April 14, 15 and 16.

Weyhe Galleries, 710 Lexington Ave.—Drawings and lithographs by Alfred Dehn, to April 25.

Whitney Studio, 8 West 8th St.—Annual exhibition by members of the Whitney Studio Club, to April 30.

Wiener Werkstaette of America, 581 Fifth Ave.—Exhibition of Viennese art.

Wildenstein Galleries, 647 Fifth Ave.—Paintings by Nan Watson; portraits by Michelangelo Resco; paintings by Abram Poole, to April 21.

Women's City Club, 22 Park Ave.—Paintings by Edmund W. Greacen, to April 30.

Howard Young Galleries, 620 Fifth Ave.—American and European paintings.

